

## Film Terminology

### Framing

- *Shot*: a single piece of film, uninterrupted by cuts
- *Long Shot*: a shot from some distance (also called a full shot) – A long shot of a person shows the full body. It may suggest the isolation or vulnerability of the character.
- *Medium Shot*: the most common shot – The camera seems to be a medium distance away from the object being filmed. A medium shot shows a person from the waist up.
- *Close-up Shot*: the image being shot takes up at least 80 percent of the frame
- *Extreme Close-up Shot*: the image being shot is a part of a whole, such as an eye or a hand

### Camera Angles

- *Eye Level*: A shot taken from a normal height, that is, the character's eye level: 90-95 percent of the shots seen are eye level because it is the most natural angle.
- *High Angle*: The camera is above the subject. This angle usually has the effect of making the subject look smaller than normal, giving him/her the appearance of being weak, powerless, or trapped.
- *Low Angle*: The camera shoots the subject from below. This angle usually has the effect of making the subject look larger than normal, and therefore, strong, powerful, or threatening.

### Lighting

- *High Key*: The scene is flooded with light, creating a bright and open looking scene.
- *Low Key*: The scene is flooded with shadows and darkness, creating suspense or suspicion.
- *Neutral*: neither high nor low key – even lighting is in the shot.

(2011). *SpringBoard: Level 3, English textual power*. The College Board.

## Graphic Novels

**Panel**: A visual or implied boundary and the content within it, that tells a piece of the story

- *Word Panel*: The contents within this type of panel *ONLY* use words to tell a piece of the story.
- *Image Panel*: The contents within this type of panel *ONLY* use images to tell a piece of the story.
- *Word and Image Panels*: The contents within this type of panel use *BOTH* words and images to tell a piece of the story.

**Gutter**: The space between panels

- *Moment-to-moment Gutter*: from one panel to the next panel, readers witness little closure and instead simply see something from one instance to the next.
- *Action-to-action Gutter*: Between these panels, readers see a single subject going through specific transitions.
- *Subject-to-subject Gutter*: While sticking with a single idea, these panels move the reader from one subject to the next subject, often progressing the storyline.
- *Scene-to-scene Gutter*: In reading these panels, readers often need to exercise deductive reasoning, for these panels move the readers across time and space.

- *Aspect-to-aspect Gutter:* Because these gutters ask readers to think about the feelings or emotions being conveyed from one panel to the next panel, they are comparable to tone or mood.
- *Non-sequitur Gutter:* Sometimes it might appear that there is no logical relationship between panels. However, graphics novelists use the non-sequitur gutter to make a point: sometimes depicting symbolism, sometimes conveying confusion, and sometimes foreshadowing something to come later...when the reader comes to a non-sequitur gutter, he should assume that what at first seems illogical does in fact have some sort of greater significance.

**Graphic Novel Balloons:** Typically found inside of a panel, graphic novel balloons commonly create visual boundaries.

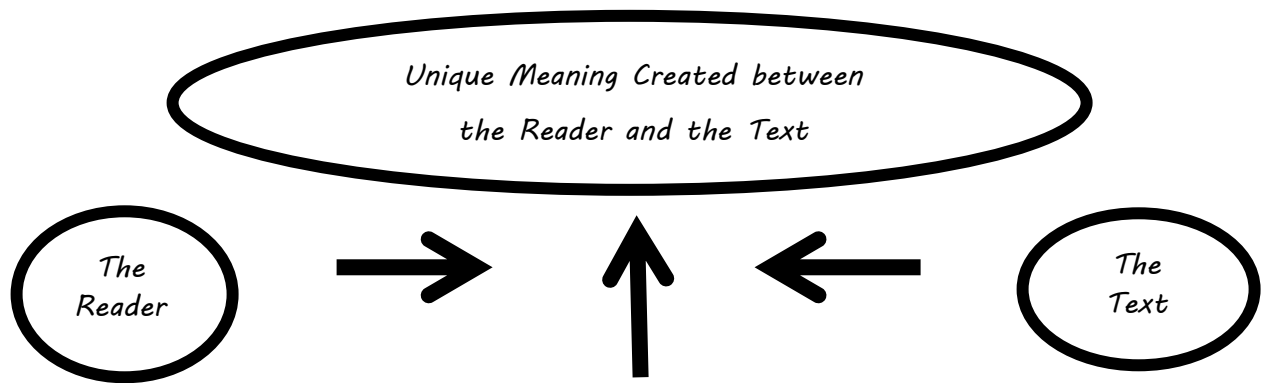
- *Word Balloon:* Word balloons enclose print-text words within a visual boundary that divides artwork from the printed text.
- *Story Balloon:* Story Balloons focus on progressing the storyline. Sometimes located as boxes, near the top or bottom of the panel.
- *Thought Balloon:* Thought balloons focus on a character's or characters' thoughts/ideas.
- *Dialogue Balloon:* These balloons focus on conversations between characters (or one character simply speaking aloud to him or herself).
- *Sound Effect Balloon:* These balloons use words or images to convey a sense of sound in the story.
- *Balloon-less Balloons:* Sometimes graphic novelists choose not to use the visual boundary that defines the balloon feature. The words or images appear alone, as if floating inside of the panel...recommend that students first identify balloon-less balloons and, second, use story contextualization to understand why the graphic novelist might have chosen this balloon-less style.

As you look through the various examples of graphic novels, look closely at the way dialogue is displayed. Notice in the dialogue balloons:

- There are no quotation marks around the dialogue.
- The dialogue balloons connect to or are near the character's body to indicate who is speaking.
- Dialogue balloons are read from left to right, and from top to bottom. This pattern makes clear the order of speakers.

To distinguish narration from dialogue, narration is located along the top or bottom of the panel, not in a balloon, i.e., a *Story Balloon*.

## TEXT POTENTIAL VISUAL



Monnin, K. (2010). *Teaching graphic novels: Practical strategies for the secondary ela classroom*. Gainesville, FL: Maupin House Publishing.

*Your assignment is to create a visual representation, i.e., a graphic novel, of Steve Harmon's journey through his trial. Think of it as creating a storyboard for the script that he has already made, so some of the work has already been done for you!*

*Think critically about the layout of your panels: the layout of the frames and angles within each panel, the colors you may use, as well as the words that are most important. Take the story that Walter Dean Myers has told, and retell it, using visuals and what you believe to be the most important aspects of the story.*

*The pages to be divided are:*

*pp. 1-18*

*pp. 89-113*

*pp. 180-200*

*pp. 19-44*

*pp. 115-136*

*pp. 201-233*

*pp. 45-58*

*pp. 137-151*

*pp. 234-267*

*pp. 59-88*

*pp. 153-179*

*pp. 269-281*

*To ponder...*

*What are some benefits to using graphic novels in the classroom?*

*What might be some detriments?*